Divergence in Novel and Film Adaptation: A Study of *Heart of Darkness* (*Apocalypse Now*), *Passage to India* (*Passage to India*), *Pinjar: The skeletan* (*Pinjar: Beyond the bo*undries..)

A Resume

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Introduction

When compared with the approximately five hundred year history of printing- press culture, and the thousand year histories of manuscript cultures, the history of film seems remarkably brief. Despite the relative newness of the technology of the film, moving images have quickly become the central conveyors of narrative in our culture. John Harrington explains, *while other art forms have taken centuries to develop, the span of a single lifetime has witnessed the birth and maturity of film. It seems axiomatic that such rapid development has occurred because of, not in spite of, the contributions of other art forms.* To understand film, it is necessary to understand the way literary expression in particular has informed, extended, shaped, developed and limited it. Probably, twentieth century literary expression reveals the influence of the cinema in its structures and styles, themes and motifs, and philosophical pre- occupations. By studying literary works of various types and from various periods and comparing them with films based on them, one is able to recognize the similarities and differences between these two media and discover the literary qualities inherent in almost all films. Popular film as we know it is essentially the result of applying the conventions of cinematography to the conventions of fiction or drama. The differences between a novel or play and the movie based on it often arise from the demands placed on the material by the conventions imposed by the art form or by the expectations of an audience concerning that art form.

Since its inception, film borrows stories from novels. The most well known stories have been adapted for the screen numerous times. It is interesting that this is so commonplace because of the differences in creation between the two art forms. Unlike the novel, which is usually an isolated creation, a film requires many hands in order to be as complete as possible. The stories in many novels seem ready made to be adapted for the screen because of its larger than life characters. Indeed, when one reads a novel he or she creates mental images of the characters in the story based on the descriptions that the author provides. They create their own live version of a novel every time that they pick up the book. The mental image of a character is no doubt projected onto the silver screen of their mind. Film is then the next logical evolution of the novel if one thinks about interpretation this way.

Changes will always happen when a novel is transported to the screen. The issue is to think about these changes and their effects on the story as a whole. Character difference between Novel and Film are usually judged as either good or bad. The black and white conversations that take place when critics talk about a film is not appropriate because it is obvious that film is a business that requires many people to change things creatively in order to be successful. Films based on novels are intensely scrutinized by those familiar with its source material. An audience will harshly receive a film that makes notable changes to central characters. This does not mean that an adaptation needs to be completely faithful to a source material in order to be free of criticism. However, it is important for a film to be faithful to the characters within a story in order to be relatable to an audience.

A development occurred in late nineteenth century literature, which attempted to play down the role of the writer by doing less telling, that is, playing down the use of the authorial voice in describing or explaining what is going on, and instead using scenes which allow characters and their actions to speak for themselves, that is, allowing the reader to experience the unfolding of the narrative as if they are witnessing the unfolding of unmediated events.

Some critics find this similarity between the narrative forms of the novel's description and the narrative form of the film's significance, for example, James Conrad and Henry James as cinematic' Similarly, there are those who suggest that literary narrative is influenced by the twentieth century's newly emerging and developing narrative medium of the cinema. Pioneer literary texts provide a cheese of raw material which is already tested: stories which work are popular, as well as offering the respectability conferred by the notion of literature in itself, as well as the cache of certain writers. The enterprise has commercial aspect too; it is safer to buy the rights to a work than to develop original material.

Film makers are not known for offering such dull commercial reasons for making particular adaptations, while the writing of the adaptation itself is a creative task Writers of adaptations rarely announce innovative or bold approaches to their subject matter, tending instead toward caution if not reverence for their literary source, and catch their intentions in careful words. Such adaptations of the novels into films are generally popular and successful. The biggest box-office successes tend to be adaptation, Since the Oscars began in 1927-28, and more than three quarters of the *Best Picture awards* have gone to films which are adaptations of novels.

Although literature and film are different forms of media, operating in dissimilar ways and producing various kinds of artistic effects, they are both narrative forms of communication. Both kinds of texts can be explored as not only reflecting but also producing the cultures from which they come.

Fictional texts that have been adapted into films can be productive sites for analyzing discourses related to race, ethnicity, class, gender, sexuality, disability, and species at particular historical and cultural moments.

This research work explores these kinds of issues in the context of cultural studies and critical theory, while also paying attention to genre conventions and elements of narrative form.

Objectives

1. Find Similarities and differences between these two media and discover the literary qualities which are inseparable in almost all three films.
2. Illustrates the merits and demerits of film adaptation.
3. Determine the exact role played by Novel in filmmaking and study the various changes and their importance in transforming Novel into Film.
4. Impact on the reading and writing a novel due to film industry.
5. A review of film history of adaptation, its contemporary situation and future development.
6. To understand how to connect novels and film adaptations to critical and theoretical debates related to race, ethnicity, class, gender, sexuality, disability, and species.
7. Comparative study of the various stages in writing a novel and making a film.
8. To have skills in literary and cultural analysis, situating texts in relation to dominant discourses and historical and cultural contexts
9. Identify the structure and narrative techniques of both novels and film adaptations,
10. To understand how novels and films can be situated in relation to various genres and narrative Conventions.

Limitation

This research is limited to the study of the Novels which are adapted for a film. This research is limited to find only intertextuality of novel and film and interdependence of both.

Significance of the study

Basically comparison of Novel and its adaptation consist of interdisciplinary study which is trendy currently. This research helps to expand the novel domain and contribute to enrichment of it. This study provides the guidance to make Novel readable and easily comprehensible to common men and increase commercial aspects too.

Literature Review

The literature of adaptation, especially in America, became serious with the 1957 publication of George Bluestone's *Novels into Film*. This seminal work introduced many important concepts to the debate, and much of the literature is still essentially a defense or attempted refutation of his ideas.

1. Peter Domonkos writes doctoral dissertation on film adaptation. In it he studied the theories on the relationship between literature and cinematic art.
2. Adaptation of Novel into Film by Neil Hollands is quantitative type of research gives accurate figures on how many novels of which kind s are adapted to film would grounded the debate.
3. Anna Edes – in between film and literature examines the phenomenon of adaptation, focusing on one literary text Kosztolanyi's Anna Edes and its film adaptation.
4. In Adapting Poetics: A fusion of ideas in literature to film adaptation, a dissertation resubmitted to university of Salford, School of Art and media by Adam Petras Gkikas, formulate and test on original ideas in adaptation theory, one that exploits the productive aspects of the two main tendencies in adaptation studies, fidelity and intertextuality.
5. The afterlife of Shakespeare's play: A study of cross-cultural adaptations into Opera and Film by Suddhaseel Sen a doctorial thesis submitted at graduate department of English and the collaborative program in South Asian Studies, University of Toronto 2010 in which he considers the ways in which Shakespeare's play have been adapted

in cross cultural context from the nineteenth century to present, especially in Europe and India.

Methodology

The research methodology will be evaluative, interpretative, descriptive, critical and analytical. The study also focuses on the primary and secondary sources. Theoretical framework of this study is Comparative Literature. Selected Novels and Films will be comparatively analysed through the critical perspective of film adaptation.

The MLA Handbook of Research 8th edition will strictly be followed. .

Hypothesis

1. Hollywood loved adaptation rather than other countries.
2. Film should stand autonomously.
3. Adapted film is kind of decoration or has better interpretations.
4. Majority of the available films have been adapted from the Novels or books
5. Film has extensive domain. And easily comprehensive by ordinary people.
6. Film is elevated in nature but it cannot achieve greatness of Novel. Basically Novel is sublime form of art.
7. Film is time bounded. It can be monotonous after sometime but Novel cannot be.
8. Adaptation of novel into Film added glamour to Novel.

Chapter scheme-

Chapter one entitled **Introduction: Adaptation- Novel into Film** attempts to study the beginning of adaptation of Novel into Film. It also aims to study in details the changes occurred in the adaptations with the change in time. The chapter also focuses light on the debates taken place in the adaptations of Novel into film. Comparative literature is adapting itself to the fluid, dynamic and evolving ideologies of human sciences and is a bridge that fills a gap between separate and diverse branches of humanities. Adaptation is considered to be a subdivision of interdisciplinary studies which is one of the branches of investigation in comparative literature that is gaining momentum in ever changing world. Adaptation studies involve and cover a wide space in film history. In another word, the relationship between film and literature is vast and has caused

many developments in both domains. As a researcher of comparative literature the chapter attempts to study different aspect of new interpretation of novel in the form of film and sees what happens when a story transforms from one medium to another. According to Hutcheon, telling a story is different from showing and "in the process of dramatization there is inevitably a certain amount of re-accentuation and refocusing of themes, characters, and plot". A novel, in order to be dramatized, has to be distilled, reduced in size and thus inevitably complexity.

In Chapter two entitled **From Modernisms to Postmodernism shift**, the film *Apocalypse Now* by Eleanor Coppola will be considered as an adaption of *Heart of Darkness*. The aim is to identify the themes and particular features of Conrad's story used in the film and analyze their execution in relationship to novella with references to the adaptation theory. This acquires the defining of the traditions both literary and cultural, as well as the understanding of the theoretical framework concerning the evolution of cinema; also it is necessary to evaluate the place of Apocalypse Now and its makers in that context. This must include the understanding of the connection between modernism and postmodernism. However, the focus is not on similarities alone but also on the different views such as imperialism, morality, humanity and alienation. There is also a need to make comparisons between the roles of the author and director from the point of view of the film theory. Some of the obvious discourses in these works in question, such as colonization and war, require historical perspective in juxtaposition with the attitudes and ideas of the different eras they represent. Additionally, the film incorporates layers of intertextual material that offer the other perspectives to the relationship of the film and novella. In this chapter that type of intertextuality will be treated as a point of interest. Both the original 1979 edition and the director's latest version of *Apocalypse Now Redux* (2000) will be under inspection in this chapter.

Chapter three entitled **Re-interpretation of Adela's Sexuality**: **Adaptation of Passage to India an intertextual approach**, focuses on very-well known adaptation based on English author E. M. Forster's novel: A Passage to India published in 1924 and adapted in 1984 by David Lean. This study will offer an in-depth analysis of the novel mentioned above and the film by paying special attention to the conversions of the depiction of female protagonists in relation to the heritage cinema that often exhibits an interest in gender and sexuality.

The main concern of this chapter is to demonstrate the specific narrative and representational aspects of the adaptation that challenge and reinterpret the motive of its source text in conjunction with the issues and debates regarding the British heritage film of the 1980s and

1990s by displaying woman's sexuality. The chapter intends to address the different approach of Lean in reinterpreting E. M. Foster and its significance in representing the issues of sexuality, particularly female sexuality, embedded in the source text with reference to heritage film.

Chapter four is entitled **Pinjar: Partition - The most heartrending chapters of India's modern history**, based on a novel by Punjabi writer Amrita Pritam, a visually rich but ideologically and emotionally uneven film by a first-time director, Chandraprakash Dwivedi. The chapter focuses light on a serious historical subject rarely treated in mainstream cinema: the abduction of thousands of Sikh, Muslim, and Hindu women by men of the other religious community, as part of the violence, looting and settling of scores that accompanied Partition. The fate of these abducted women ranged from rape and murder to conversion and marriage, and subsequent efforts by both the Indian and Pakistani governments to locate and repatriate them did not always go smoothly. The anguished adjustment of survivors of abduction was thus an extreme magnification of the pain that women in traditional households endure. In the aftermath of normal marriage their own personal and wrenching partition from the world of their birth, and their absorption into a new, challenging, and sometimes hostile environment. Although *Pinjar*'s unusual focus is on one woman's trauma and subsequent survival at times permits such an ideologically progressive and universalizing reading. The film's visual code and its adoption of a one-sided perspective on the abduction phenomenon also give it a regrettably reactionary dimension.

Chapter five entitled **Conclusion**, gathers up various threads and establishes, by way of conclusion, the nature of difference in novels under study and the adaptation into films. Adaptation is one of the new branches in human studies that has found new significance as new art forms come to existence. In this research, the relationship between literature and film as two different forms of human expression went under scrutiny. By probing different aspects of novels being transferred into film, numerous aspects of the novels reveal themselves. Adaptation provides more general appreciation of literature as well because it makes some works of literature known to many other people by providing them a new interpretation of it as a film. Adaptation provides a secure choice for those who want to create a film. Adaptation is already tried and tested and more likely reduces the risk of not being accepted by people.

Although major part of the novels under study have been tried to be shown in the film, but different ways of its expression in different medium and different interpretation of screenwriter

and director has caused differences in the plot, theme, characterization and overall conclusion of the novel. The sense that one gets after watching a movie is different from a sense which he or she gets after reading a novel despite their numerous similarities. Through the comparison between film and the novel real intention of Fitzgerald unfolds itself. Similarities and differences help us to get more comprehensive understanding of the work and this is the function of comparative literature.

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